INDEX TO VOLUME 46

CONTRIBUTORS INDEX

ARTICLES

Bartels, Emily C. Breaking the Illusion of Being: Shakespeare and the Performance of Self. 171–85.

Bogumil, Mary L. "Tomorrow Never Comes": Songs of Cultural Identity in August Wilson's *Joe Turner's Come and Gone*. 463–76.

Bradby, David. Images of the Algerian War on the French Stage 1988–1992. 375–84.

Bryant-Bertail, Sarah. Gender, Empire and Body Politics as Mise en Scène: Mnouchkine's *Les Atrides*. 1–30.

Choudhury, Mita. Sheridan, Garrick, and a Colonial Gesture: *The School for Scandal* on the Calcutta Stage. 303–21.

Corse, Sandra. *Parsifal*: Wagner, Nietzsche, and the Modern Subject. 95–110.

Elam, Harry J., Jr., and Alice Rayner. Unfinished Business: Reconfiguring History in Suzan-Lori Parks's *The Death of the Last Black Man in the Whole Entire World*. 447–61.

Filewod, Alan. Receiving Aboriginality: Tomson Highway and the Crisis of Cultural Authenticity. 363–73.

Gilbert, Reid. "That's Why I Go to the Gym": Sexual Identity and the Body of the Male Performer. 477–88.

Hill, Philip G. Doctoral Projects in Progress in Theatre Arts, 1994. 251–55.

Koritz, Amy. Dancing the Orient for England: Maud Allan's "The Vision of Salome." 63–78.

Kowsar, Mohammad. Lacan and Claudel: Desire and *The Hostage*. 79–93.

Kruger, Loren. "Stories from the Production Line": Modernism and Modernization in the GDR Production Play. 489–505.

MacDonald, Joyce Green Acting Black: *Othello*, *Othello* Burlesques, and the Performance of Blackness. 231–49.

Mariscal, George. Woman and other Metaphors in Cervantes's *Comedia famosa de la entretenida*. 213–30.

McConachie, Bruce A. The "Oriental" Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia. 385–98.

O'Brien, Anthony. Staging Whiteness: Beckett, Havel, Maponya. 45–61.

Osburn, John. The Dramaturgy of the Tabloid: Climax and Novelty in a Theory of Condensed Forms. 507–22.

Peterson, Bhekizizwe. "I Will Open my Mouth in Parables": Theatre and Evangelism in South Africa between 1900–1925. 349–62.

Rayner, Alice, and Harry J. Elam, Jr. Unfinished Business: Reconfiguring History in Suzan-Lori Parks's *The Death of the Last Black Man in the Whole Entire World*. 447–61.

Scheie, Timothy. Body Trouble: Corporeal "Presence" and Performative Identity in Cixous's and Mnouchkine's *L'Indiade ou l'Inde de leurs rêves*. 31–44.

Shershow, Scott Cutler. "The Mouth of 'hem All": Ben Jonson, Authorship, and the Performing Object. 188–212.

Solomon, Rakesh H. Culture, Imperialism, and Nationalist Resistance: Performance in Colonial India. 323–47.

Suvin, Darko. Revelation vs. Conflict: A Lesson from Nô Plays for a Comparative Dramaturgy. 523–38.

Thurn, David H. Economic and Ideological Exchange in Marlowe's *Jew of Malta*. 157–70.

PERFORMANCE REVIEWS

Bernd, Lisa J. *First International Conference on "Jewish Theatre in Poland," Shalom Festival, Manjacy or Their Master's Voice*. 407–409.

Brady, Owen. *The Bacchae; Fair Liberty's Call*. 272–74.

Burkman, Katherine H. *Old Times*. 419–21.

Callaghan, David. *Anarchia*. 550–51.

Clinton, Craig. *Arcadia*. 270–72.

Cummings, Scott. *Humana Festival of New American Plays*. 545–48.

DeRose, David. *The American Play*. 409–12.

Diamond, Catherine. *La Chunga*. 544–45.

Dickey, Jerry. *The Yellow Boat*. 412–13.

Engdahl, Eric. *Festival Fantochio*. 257–59.

Faux, Marian. *Three Tall Women*. 541–43.

Favorini, Attilio. *Playland; Oleanna*. 400–403.

Fink, Joel. *The Living*. 276–77.

Theatre Journal 46 (1994) 569–573 © 1994 by The Johns Hopkins University Press

Fletcher, Anne. *Belches on Couches*. 548–49.
Garner, Stanton B. *Misha's Party; Romania's Baby*. 267–70.
Gaspers, Kinga Szakats. *Hungarian Theatre Festival*. 121–24.
Gentzler, Edwin. *On the Edge*. 133–34.
Gross, Robert F. *Titus Andronicus*. 551–52.
Guy, Joyce. *Twilight: Los Angeles, 1992*. 115–16.
Hamera, Judith. *Twilight: Los Angeles, 1992*. 116–17.
Harris, Claudia. *The Dutch Theatre Festival*. 416–18.
Hart, Steven. *The Last Yankee*. 277–78.
Hernandez, Martin. *Twilight: Los Angeles, 1992*. 113–14.
Jonas, Susan. *The Cherry Orchard*. 118–21.
Kane, Leslie. *Moonlight*. 421–22.
Korner, Barbara O. *The Cover of Life; From the Mississippi Delta*. 281–83.
Krasner, David. *The Rez Sisters*. 399–400.
Lee, Sae. *Twilight: Los Angeles, 1992*. 118.
Loh, Sandra Tsing. *Twilight: Los Angeles, 1992*. 113.
Londré, Felicia Hardison. *Hamlet*. 128–29.
Luere, Jeane. *Sand*. 543–44.
Lust, Annette. *Mimos International Festival of Mime*. 278–81.
Mazer, Sharon. *Faust/Gastronome*. 132–33.
Menta, Ed. *In Bed with the Blues*. 413–15.
McConachie, Bruce. *Avvakum; Carmina Burana*. 405–407.
McEntee, Ann Marie. *Cry, the Beloved Country; Pericles*. 259–62.
Miller, Jeffrey S. *An Inspector Calls*. 404–405.
Nelson, Byron. *Duel of Tancredi and Clorinda; Bluebeard's Castle*. 130.
Rabillard, Sheila. *Enter the Night*. 283–84.
Remshardt, Ralf E. *Theater der Welt '93*. 262–67.
Roman, David. *Memory Tricks*. 135–37.
Scharine, Marilyn. *Hasid*. 125–26.
Scharine, Richard. *International Theatre Festival: Kontakt '93*. 124–25.
Sitea, Eleanor. *Variations on a Bard*. 415–16.
Stuart, Ian. *Narrow Road to the Deep North*. 274–75.
Sullivan, Esther Beth. *House of Bernarda Alba*. 137–38.
Suntree, Susan. *Twilight: Los Angeles, 1992*. 114.
———. *Europeras 3 & 4; The Grateful Dead*. 539–41.
Thomas, Alfred. *Largo Desolato*. 126–28.
Villarreal, Edit. *Twilight: Los Angeles, 1992*. 111–13.

BOOK REVIEWS

Adam, Julie. *Confronting Tennessee Williams's A Streetcar Named Desire. Essays in Critical Pluralism*, ed. Philip C. Kolin. 435–36.
Baker, Evan. *Gluck and the French Theatre in Vienna*, Bruce Alan Brown. 148–49.
Bell, John. *Symbolist Theater: The Formation of an Avant-Garde*, Frantisek Deak. 429–30.
Bruchac, Joseph. *Aboriginal Voices: Amerindian, Inuit & Sami Theater*, ed. Per Brask and William Morgan. 423–24.
Canning, Charlotte. *Original Women's Theater: The Melbourne Women's Theatre Group 1974–77*, Peta Tait. 560–61.
Carlson, Marvin. *Unmarked: The Politics of Performance*, Peggy Phelan. 139–40.
Corbelletti, Lorien. *The Theater of Michel Vinaver*, David Bradby. 554–56.
Crochunis, Thomas C. *Acting as Reading: The Place of the Reading Process in the Actor's Work*, David Cole; *The Actor's Instrument: Body, Theory, Stage*, Hollis Huston. 556–57.
De Vinney, Karen. *A Search for a Postmodern Theater: Interviews with Contemporary Playwrights*, John L. DiGaetani. 147–48.
Drennan, Barbara. *Games for Actors and Non-Actors*, Augusto Boal. 299–300.
Ferris, Lesley. *Laura Keene: Actress, Innovator and Impressario*, Ben Graf Henneke; *Shattered Applause: The Lives of Eva Le Gallienne*; Robert A. Schanke. *Tragic Muse: Rachel of the Comedie-Francaise*, Rachel M. Brownstein. 432–34.
Fisher, James. *Reimagining American Theatre*, Robert Brustein; *Theatre Criticism*, Irving Wardle. 437–38.
Flanagan, Edward. *Howard Brenton: A Casebook*, ed. Ann Wilson. 144–45.
Fletcher, Anne. *Right Brain Vacation Photos*, ed. JoAnn Schmidman, Sora Kimberlain, and Megan Terry. 141–142.
Fletcher, Winona L. *Sorrow is the Only Faithful One: The Life of Owen Dodson*, James V. Hatch. 290–91.
Garneau, David. *Shakespeare's Caliban: A Cultural History*, Alden T. Vaughan and Virginia Mason Vaughan. 426–27.
Goodman, Lizbeth. *The Future of Ritual: Writings on Culture and Performance*, Richard Schechner; *Theatre and Everyday Life: An Ethics of Performance*, Alan Read. 151–52.
Jones, Heather. *Melodramatic Formations: American Theatre and Society, 1820–1870*, Bruce A. McConachie. 558–59.
Kahn, David. *Shakespeare's Twelfth Night or What You Will* (CD-ROM), dir. Graham Howard; *Shakespeare's Life and Times: The Hypercard Guide to Shakespearean Study*, Michael Best. 285–87.
Kelly, Katherine E. *New Woman Plays*, ed. Linda Fitzsimmons and Viv Gardner. 430–31.
Krasner, David. *Dusky Maidens: The Odyssey of the Early Black Dramatic Actresses*, Jo A. Tanner. 434–35.
Lieblein, Leanore. *From Text to Performance in the Elizabethan Theatre*, David Bradley. 287–88.
Martin, Kathryn A. *A Handbook of Creative Dance and Drama*, Alison Lee. 300–301.

Menta, Ed. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*, Shomit Mitter. 564–65.
Morgan Douthit, Lue. *Essays on Aristotle's Poetics*, Amelie Oksenberg Rorty. 438–39.
Nikolopoulou, Anastasia. *Theatre and Disorder in Late Georgian London*, Marc Baer. 561–62.
Pinkowicz, Christine A. *Peter Brook and* The Mahabharata: *Critical Perspectives*, ed. David Williams. 297–98.
Quinn, Michael. *Theatre under Deconstruction? A Question of Approach*, Stratos E. Constantinidis. 145–56.
Ramírez, Elizabeth C. *Imagining Women: Cultural Representations and Gender*, ed. Frances Bonner et al.; *Women Making Meaning: New Feminist Directions in Communication*, ed. Lana F. Rakow. 292–94.
Rovit, Rebecca. *Toward an Aesthetics of the Puppet: Puppetry as a Theatrical Art*, Steve Tillis. 301–302.
Schroeder Haslem, Lori. *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*, Gail Kern Paster. 288–89.
Sieg, Katrin. *How Dramas End: Essays on the German Sturm und Drang, Büchner, Hauptmann, and Fleisser*, Henry J. Schmidt; *German Classical Drama: Theatre, Humanity and Nation 1750–1870*, F.J. Lamport. 553–54.
Smart, Jeffrey. *The Age of* Hair: *Evolution and Impact of Broadway's First Rock Musical*, Barbara Lee Horn. 149–150.
Spencer, Jenny S. *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan. 291–92.
———. *The Mudrooroo/Müller Project: A Theatrical Casebook*, ed. Gerhard Fischer. 424–26.
Stroppel, Elizabeth C. *The Fictional Family*, Muriel Gold. 563–64.
Stuart, Ian. *Dramatic Strategies in the Plays of Edward Bond*, Jenny S. Spencer, 140–141.
Sullivan, Esther Beth. *Contemporary Feminist Theatres: To Each Her Own*, Lizbeth Goodman. 294–96.
Thomas, Sue. *The New Woman and Her Sisters: Feminism and Theatre 1850–1914*, ed. Vivien Gardner and Susan Rutherford. 559–60.
Tompkins, Joanne. *Theatre and the World: Performance and the Politics of Culture*, Rustom Bharucha. 296–97.
Van Brunt, Nancye. *Popular Entertainment Research: How to Do It and How to Use It*. 439–40.
Vanden Heuvel, Michael. *Theatre, Theory, Postmodernism*, Johannes Birringer. 427–28.
Watson, Ian. *The Secret of the Performer: A Dictionary of Theatre Anthropology*, Eugenio Barba and Nicola Savarese. 152–54.
Watson, Jack. *Peter Shaffer: A Casebook*, ed. C.J. Gianakaris. 143–44.

PERFORMANCE REVIEW INDEX

PLAYS REVIEWED

Albee, Edward. *Sand*. 543–44.
Albee, Edward. *Three Tall Women*. 541–43.
Anderson, Jane. *The Last Time We Saw Her*. 545–46.
Bártok, Béla. *Bluebeard's Castle*. 130.
Boerwinkel, Henk and Charlotte Puyk-Joolen. *Metamorphoses*. 257–59.
Bond, Edward. *Narrow Road to the Deep North*. 274–75.
Brook, Peter. *L'Homme Qui*. 262–67.
Cage, John. *Europeras 3 & 4*. 539–40.
Chekhov, Anton. *The Cherry Orchard*. 118–21.
Clarvoe, Anthony. *The Living*. 276–77.
Cricot 2. *Manjacy or Their Master's Voice*. 407–409.
Davis, Guy. *In Bed with the Blues*. 413–15.
Euripides. *The Bacchae*. 272–74.
Fornes, Maria Irene. *Enter the Night*. 283–84.
Fugard, Athol. *Playland*. 400–403.
Galati, Frank, adapt. *Cry, the Beloved Country*. 259–62.
Gardzienice Theatre Association. *Avvakum; Carmina Burana*. 405.
Gomez, Marga. *Memory Tricks*. 135–37.
Hammond, Wendy. *Julie Johnson*. 546.
Havel, Václav. *Largo Desolato*. 126–28.
Highway, Tomson. *The Rez Sisters*. 399–400.
Holland, Endesha Ida Mae. *From the Mississippi Delta*. 281–83.
Jarry, Alfred. *Ubu Roi*. 262–267.
Jones, Elroyce. *On the Edge*. 133–34.
Klein, Jon. *Betty the Yeti*. 546.
Kushner, Tony. *Slavs! (Thinking about the Longstanding Problems of Virtue and Happiness)*. 546–48.
Landau, Tina. *1969*. 547.
Linney, Romulus. *Shotgun*. 547.
Lipsky, Jon. *The Survivor: A Cambodian Odyssey*. 546.
Llosa, Mario Vargas. *La Chunga*. 544–45.
Lorca, Federico Garcia. *The House of Bernarda Alba*. 137–38.
Mamet, David. *Oleanna*. 400–403.
McClinton, Marion. *Stones and Bones*. 547.
Miller, Arthur. *The Last Yankee*. 277–78.
Miller, Susan. *My Left Breast*. 545–46.
Monteverdi, Claudio. *Tancredi and Clorinda*. 130.
Nagy, Phyllis. *Trip's Cinch*. 547.
Nelson, Richard and Alexander Gelman. *Misha's Party*. 267–70.
Nicolas, Martine and Heracio Peralta. *Face à Face*. 257–59.
Parks, Suzan-Lori. *The American Play*. 409–12.
Pinter, Harold. *Moonlight*. 421–22.
———. *Old Times*. 419–21.
Pollock, Sharon. *Fair Liberty's Call*. 272–74.

Priestly, J.B. *An Inspector Calls*. 404–405.
Reznikov, Hanon. *Anarchia*. 550–551.
Robinson, R.T. *The Cover of Life*. 281–83.
Roisum, Ted. *Variations on a Bard*. 415–16.
Rosenfield, David and Richard Nieoczym. *Hasid*. 125–26.
Saar, David. *The Yellow Boat*. 412–13.
Schechner, Richard. *Faust/Gastronome*. 132–33.
Schwab, Werner. *Overgewicht, onbelangrijk: Vormeloos*. 416–18.
Shakespeare, William. *Hamlet*. 128–29.
———. *Pericles*. 259–62.
———. *Titus Andronicus*. 262–67; 551–52.
Stone, Jonathan and Barnaby. *It's Staring You Right in the Face*. 262–67.
Stoppard, Tom. *Arcadia*. 270–72.
Smith, Anna Deavere. *Twilight: Los Angeles, 1992*. 111–18.
Terry, Megan. *Belches on Couches*. 548–49.
Wicherek, Michael. *Romania's Baby*. 267–70.

PRODUCING GROUPS REVIEWED

Companies, U.S.

A Contemporary Theatre, Seattle. 281–83.
Actors Gang, Los Angeles. 274–75.
Actors Theatre of Louisville. 545–48.
AXIS Theatre, Baltimore. 126–28.
City Theatre, Pittsburgh. 400.
Childsplay, Tucson. 412–13.
Cygnet Productions. 415–16.
Denver Theatre Center. 276.
East Coast Artists, La Mama, New York City. 132–33.
The Grateful Dead, San Raphael. 539–41.
Goodman Theatre, Chicago. 259–262.
Intiman Theatre, Seattle. 281–83.
The Living Theatre, New York City. 550–51.
Long Beach Opera, Long Beach. 539–40.
Mark Taper Forum, Los Angeles. 111–18.
Maryland Stage Company, Baltimore. 419–20.
New City Theatre, Seattle. 283–84.
New Federal Theatre, New York City. 413–15.
New York Theatre Workshop. 399–400.
Omaha Magic Theatre. 548–49.
Rushmore Theatre Festival, Woodbury, NY. 118–21.
Signature Theatre Company, New York City. 543–44.
Theatre for a New Audience, New York City. 551–52.
Vineyard Theatre Company, New York City. 541–43.
Yale Repertory Theatre, New Haven. 409–12.

Companies, Foreign

Actor's Lab Theatre, Toronto. 125–26.
Almeida Theatre Company, London. 421–22.
Bululu Theatre, Paris. 257–59.
Charabanc Theatre Company, Dublin. 137–38.
Cocoon Theatre, Tokyo. 128–29.
Cricot 2, Warsaw. 407–409.
De Trust Theatre, Netherlands. 416.
English National Opera, London. 130.
Figurentheater Triangle, Amsterdam. 257–59.
First TIER Company, Hampstead. 267–70.
Gardzienice Theatre Association, Gardzienice, Poland. 405–407.
Royal National Theatre, London. 270–72, 404–405.
Royal Shakespeare Company, London. 267–70.
Tanghalang Philipino, Manila. 544–45.
Theatrul National, Craiova, Romania. 262–67.

Festivals

Dutch Theatre Festival, The Hague. 416–18.
Festival Fantochio, San Francisco. 257–59.
Humana Festival of New American Plays, Louisville. 545–48.
Hungarian Theatre Festival Budapest. 121–24.
Illinois Shakespeare Festival, Normal. 259–62.
International Theatre Festival: Kontakt '93. 124–25.
Mimos International Festival of Mime. 278–81.
Shalom Festival. 407–409.
Spoleto Festival, Charleston, South Carolina. 277–78.
Stratford Festival, Ontario. 272–74.
Theater der Welt '93, Munich. 262–67.

BOOK REVIEW INDEX

BOOKS REVIEWED

Baer, Marc. *Theatre and Disorder in Late Georgian London*. Rev. Anastasia Nikolopoulou. 561–62.
Barba, Eugenio and Nicola Savarese. *The Secret of the Performer: A Dictionary of Theatre Anthropology*. Rev. Ian Watson. 152–54.
Best, Michael. *Shakespeare's Life and Times: The Hypercard Guide to Shakespearean Study*. Rev. David Kahn. 285–87
Bharucha, Rustom. *Theatre and the World: Performance and the Politics of Culture*. Rev. Joanne Tompkins. 296–97.
Birringer, Johannes. *Theatre, Theory, Postmodernism*. Rev. Michael Vanden Heuvel. 427–28.
Boal, Augusto. *Games for Actors and Non-Actors*. Rev. Barbara Drennan. 299–300.
Bonner, Frances et al., eds. *Imagining Women: Cultural Representations and Gender*. Rev. Elizabeth C. Ramirez. 292–94.
Bradby, David. *The Theater of Michel Vinaver*. Rev. Lorien Corbelletti. 554–56.

Bradley, David. *From Text to Performance in the Elizabethan Theatre*. Rev. Leanore Lieblein. 287–88.

Brask, Per and William Morgan, eds. *Aboriginal Voices: Amerindian, Inuit & Sami Theater*. Rev. Joseph Bruchac. 423–24.

Brown, Bruce Alan. *Gluck and the French Theatre in Vienna*. Rev. Evan Baker. 148–49.

Brownstein, Rachel M. *Tragic Muse: Rachel of the Comédie-Francaise*. Rev. Lesley Ferris. 432–34.

Brustein, Robert. *Reimagining American Theatre*. Rev. James Fisher. 437–38.

Cole, David. *Acting as Reading: The Place of the Reading Process in the Actor's Work*. Rev. Thomas C. Crochunis. 556–57.

Constantinidis, Stratos E. *Theatre under Deconstruction? A Question of Approach*. Rev. Michael Quinn. 145–46.

Deak, Frantisek. *Symbolist Theater: The Formation of an Avant-Garde*. Rev. John Bell. 429–30.

DiGaetani, John L. *A Search for a Postmodern Theater: Interviews with Contemporary Playwrights*. Rev. Karen De Vinney. 147–48.

Fischer, Gerhard, ed. *The Mudrooroo/Muller Project: A Theatrical Casebook*. Rev. Jenny S. Spencer. 424–26.

Fitzsimmons, Linda and Viv Gardner, eds. *New Woman Plays*. Rev. Katherine E. Kelly. 430–31.

Gardner, Vivien and Susan Rutherford, eds. *The New Woman and her Sisters: Feminism and Theatre 1850–1914*. Rev. Sue Thomas. 559–60.

Gianakaris, C.J., ed. *Peter Shaffer: A Casebook*. Rev. Jack Watson. 143–44.

Gold, Muriel. *The Fictional Family*. Rev. Elizabeth C. Stroppel. 563–64.

Goodman, Lizbeth. *Contemporary Feminist Theatres: To Each Her Own*. Rev. Esther Beth Sullivan. 294–96.

Graf Henneke, Ben. *Laura Keene: Actress, Innovator and Impressario*. Rev. Lesley Ferris. 432–34.

Hart, Lynda and Peggy Phelan, eds. *Acting Out: Feminist Performances*. Rev. Jenny S. Spencer. 291–92.

Hatch, James V. *Sorrow is the Only Faithful One: The Life of Owen Dodson*. Rev. Winona L. Fletcher. 290–91.

Howard, Graham, dir. *Shakespeare's Twelfth Night or What You Will* (CD—ROM). Rev. David Kahn. 285–87.

Huston, Hollis. *The Actor's Instrument: Body, Theory, Stage*. Rev. Thomas C. Crochunis. 556–57.

Kern Paster, Gail. *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*. Rev. Lori Schroeder Haslem. 288–89.

Kolin, Philip C. *Confronting Tennessee Williams's A Streetcar Named Desire: Essays in Critical Pluralism*. Rev. Julie Adam. 435–36.

Lamport, F.J. *German Classical Drama: Theatre, Humanity and Nation 1750–1870*. Rev. Katrin Sieg. 553–54.

Lee, Alison. *A Handbook of Creative Dance and Drama*. Rev. Kathryn A. Martin. 300–301.

Lee Horn, Barbara. *The Age of Hair: Evolution and Implact of Broadway's First Rock Musical*. Rev. Jeffrey Smart. 149–50.

McConachie, Bruce A. *Melodramatic Formations: American Theatre and Society, 1820–1870*. Rev. Heather Jones. 558–59.

Mitter, Shomit. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*. Rev. Ed Menta. 564–65.

Oksenberg Rorty, Amelie, ed. *Essays on Aristotle's Poetics*. Rev. Lue Morgan Douthit. 438–39.

Phelan, Peggy. *Unmarked: The Politics of Performance*. Rev. Marvin Carlson. 139–40.

Pruett, Barbara J. *Popular Entertainment Research: How to Do It and How to Use It*. Rev. Nancye Van Brunt. 439–40.

Rakow, Lana F., ed. *Women Making Meaning: New Feminist Directions in Communication*. Rev. Elizabeth C. Ramírez. 292–94.

Read, Alan. *Theatre and Everyday Life: An Ethics of Performance*. Rev. Lizbeth Goodman. 151–52.

Schanke, Robert A. *Shattered Applause: The Lives of Eva Le Gallienne*. Rev. Lesley Ferris. 432–34.

Schechner, Richard. *The Future of Ritual: Writings on Culture and Performance*. Rev. Lizbeth Goodman. 151–52.

Schmidman, JoAnn, Sora Kimberlain and Megan Terry, eds. *Right Brain Vacation Photos*. Rev. Anne Fletcher. 141–42.

Schmidt, Henry J. *How Dramas End: Essays on the German Sturm und Drang, Buchner, Hauptman, and Fleisser*. Rev. Katrin Sieg. 553–54.

Spencer, Jenny S. *Dramatic Strategies in the Plays of Edward Bond*. Rev. Ian Stuart. 140–41.

Tait, Peta. *Original Women's Theater: The Melbourne Women's Theatre Group 1974–77*. Rev. Charlotte Canning. 560–61.

Tanner, Jo A. *Dusky Maidens: The Odyssey of the Early Black Dramatic Actresses*. Rev. David Krasner. 434–35.

Tillis, Steve. *Toward an Aesthetics of the Puppet: Puppetry as a Theatrical Art*. Rev. Rebecca Rovit. 301–302.

Vaughan, Alden T. and Virginia Mason Vaughan. *Shakespeare's Caliban: A Cultural History*. Rev. David Garneau. 426–27.

Wardle, Irving. *Theatre Criticism*. Rev. James Fisher. 437–38.

Williams, David, ed. *Peter Brook; The Mahabharata: Critical Perspectives*. Rev. Christine A. Pinkowicz. 297–98.

Wilson, Ann, ed. *Howard Brenton: A Casebook*. Rev. Edward Flanagan. 44–45.